



BLOCKPRINT



BLOCKPRINT

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INTERSESSION IS BORN!

Last week the Faculty accepted the intersession proposal and barring any major catastrophe, the program will go into effect next year.

The proposal established three study sessions of 12 weeks, 6 weeks, and 12 weeks respectively, with classes beginning and ending on the same dates as usual. The intersession, which includes the first six weeks of the new year, will allow students to choose work, among a wide variety of areas, including professional employment, travel, study in other divisions, or intensified work within one's own department.

The number of possibilities seem immense. Just think, 1000 students doing 1000 different things all at once and for a full six weeks.

"Cooperation between all parties is imperative. The intersession will permit increased interaction between all departments within the school. Interdepartmental work will be encouraged." Present plans call for Freshmen to remain in the Waterman Building during the six weeks. Also, all Sophomores will be required to choose an area outside their own department. A definite calendar for the coming academic year has yet to be established.

LETTERS

Dear Blockprint:

In response to Larry Philp's righteous finger-shaking, I feel I must except myself from shame.

Undermining the racial situation in this country is an outside (?) force which would very much like to see more civil disorder in America. The Negro — sorry, some Negroes — are pawns of this force which not only points out to them all traces of white racism but also creates it for them to see. I'm not denying that white racism exists, but only that Dr. King was killed by it.

It would seem to me that if the far right (Neo-Nazis?) wanted a target a more likely one would have been Rap

Brown or Stokely Carmichael. They were asking for it. The death of Dr. King brought about much more public outcry (and rightly so) against white racism than say, the death of Rap Brown could. This all makes me wonder if Dr. King was not in fact killed by communist agitator types to expedite their dreams of civil disorder.

This speculation on both sides however, is just that. As in the Kennedy assassination there is the probability that an individual acting alone, planned and executed the assassination.

In closing I would like to thank Larry Philp for at least striking out at the cause of Dr. King's death and not at the means. As a "plinker for pleasure" I dread the inevitable upcoming throng of anti-gun legislation which also followed Kennedy's death.

Sincerely,
Charles Perethian '71

Dear Blockprint:

In reply to "Two Servants of the Public Good SB and MW"

There is a place to go and maybe dance: Rubicon.

Rubicon is sponsored by the YMCA, who are good people. It is managed by a member of the Trinity Square Repertory Company, a student from P. C., and a civilian. Two RISD students are acting as decorators.

Rubicon has flashing lights. (Soon a head shop too.)

Rubicon brought Arlo Guthrie to Providence last month; and will sponsor monthly concerts this fall.

Electric music on Thursday, Friday, and Saturday, mostly. Almost anything on Wednesday and Sunday. Shut down on Monday and Tuesday.

Membership to keep rowdies out — one dollar. Opens at 8. Come around 9. 286 Thayer St.

Paul Bates

Dear Editor:

Rumor has it that the contract of one Mr. Michelczyk is not being renewed for next year. As one of his students, I think I can safely say that this comes as a shock to a great many of us. (It seems that RISD is losing too many of its fine faculty in too many different ways.) I am simply asking any and all interested students to help see if something can perhaps be done about this. It's your faculty. Remember that.

An Interested Student

(BP will welcome any inquiries on this subject through the Blockprint box in the SAO).

RODITI TO SPEAK

A special lecture relating to the "Contemporary Art from the Museum Collection" exhibition now on display at the Museum of Art, Rhode Island School of Design, will be given by noted French writer Edouard Roditi, presently visiting professor at Brown University, on Tuesday, April 23, in Memorial Hall.

The lecture, entitled "Max Ernst, Dada and Surrealism," will begin at 8:30 p.m. Mr. Roditi's discussion of the two movements which caused no little aesthetic commotion during the first two decades of the 20th century and which have attracted a great amount of attention recently in New York City will relate in particular to numerous surrealist paintings in the Museum's Nancy Sayles Day Collection of Modern Latin American Art. Notable among paintings in the Collection are works by Wilfredo Lam, Roberto Matta Echaurren, and Roberto Aizemborg.

The lecture is open to the public without charge.

Mr. Roditi, poet, literary and art critic, editor, essayist, fiction writer, journalist and translator was educated in private schools in France and England until 1923. He then studied at Oxford and later in the United States at the Univer-

sity of Chicago when he received his bachelor of arts degree and was elected to Phi Beta Kappa in 1938. A teaching assistantship took him to the University of California at Berkeley during 1939-40, and an instructorship at the University of Kansas City followed a year later. Prior to his present appointment at Brown University, he was a visiting professor in the department of World Literature at San Francisco State College.

A resident of Paris, Mr. Roditi first began publishing poetry and prose in English and French during 1927. Since then he has continued to write in both languages, and occasionally he has published in German. During 1946-50, when he served as interpreter for the Office of U. S. Prosecutor Robert Jackson at the International Military Tribunal in Nuremberg, Germany, he also founded and edited, with the French poet Alain Bosquet, the German literary periodical "Das Lot." This year he published a monograph on the sculptor Joachim Karsch in Berlin.

Former art critic for the Paris monthly "L'Arche" and Paris correspondent for various English and American art magazine, Mr. Roditi published his "Dialogues on Art" during 1960-61 in London, New York, and Wiesbaden. His numerous volumes include "Oscar Wilde," a book of criticism; "Selected Poems of Andre Breton," an English translation of poems by one of France's leading Surrealists; and "Poems 1928-1948," a collection of his own poetry. His latest book, published this year, is entitled "Prose Poems; New Hieroglyphic Tales."

STUDENT COUNCIL MEETING

WEDNESDAY, APRIL 24

CB 412 — 7:30

ELECTRONIC MUSIC

Each age has its own musical instruments as well as their own music. The harpsichord came into being during the 16th century and is associated with the period between the 16th and 18th centuries. The vacuum tube and the transistor are inventions of the 20th century, so it is natural that they should have some effect upon the music of our time.

Electronic music began in post WWI Germany before the start of the Third Reich. It was realized by transferring the wave patterns onto film. Much of what had been accomplished was lost in the ensuing war.

One of the greatest advancements came with the perfection of magnetic recording tape. This increased the working range of the electronic composer.

Mr. George Wilson, from the University of Michigan's electronic music studio, is one of these composers. His lecture on Wednesday night (April 18) enumerated the brief history of electronic music and delved into the basic elements involved. The lecture was accompanied by taped examples and ended with total compositions.

With electronic music the composer is working with raw sounds. Rather than the notes produced by an instrument, he works with the pure sound of a certain frequency. He can filter out the sounds he doesn't want and can mix the sounds he does, much like a painter would prepare his palette. Another aspect is to modify electronically natural sounds, such as human voice.

The compositions that Mr. Wilson played covered the range of what has been done over the past ten years. Many of them sounded like a sometimes-pleasing arrangement of sounds. The last composition was more melodic, and was much more pleasing to listen to.

There are still many areas of electronic music to be explored. The future may bring a new age of music that will be remembered with Bach and Beethoven.

NEWPORT

Jazz

George Wein, producer of the Newport Jazz Festival, today announced the schedule for the fifteenth annual festival, July 4 through July 7 at Festival Field, Newport, Rhode Island.

The opening concert Thursday evening, will present Cannonball Adderley, Gary Burton, Nina Simone, Count Basie, and making their first appearance at Newport are Barney Kessel, Jim Hall and the Afro-Cuban Septet of Mongo Santamaria.

Friday, in a program titled "The Schlitz Salute to Big Bands" sponsored by the Jos. Schlitz Brewing Company, the stage at Newport will host the big bands of Dizzy Gillespie, Count Basie, Duke Ellington, Woody Herman, and special guest artists yet to be announced. Many exciting moments of the big band era will be recaptured on this memorable evening.

On Saturday July 6, Dionne Warwick will make her debut at the Newport Jazz Festival. With her on the program will be Duke Ellington — long time favorite at Newport. The popular group of Alex Welsh from England will be augmented by Pee Wee Russell, Ruby Braff and Bud Freeman. Hugh Masekela, one of the most exciting jazz groups in America, will make his first appearance at Newport.

Sunday will be another special day in Newport history bringing back Ray Charles in a solo afternoon concert. Closing the festival on Sunday evening will be Wes Montgomery, Ramsey Lewis, Horace Silver, Roland Kirk, the big band of Don Ellis, and vocalist Vi Reed. Flip Wilson, comedian par excellence, will act as master of ceremonies on Sunday evening along with Father Norman O'Connor.

Afternoon concerts will be held on Friday and Saturday afternoons with Archie Shepp, Elvin Jones, Montego Joe, Tal Farlow, Freddie Hubbard and others yet to be announced.

Folk

The directors of the Newport Folk Foundation today announced that the 1968 Newport Folk Festival will be held from Tuesday, July 23 through Sunday,

OAKES on the HILL

—artists' materials—

10 THOMAS STREET • PROVIDENCE 3, R. I.
PHONE GASPEE 1-5137

ANDY WARHOL'S

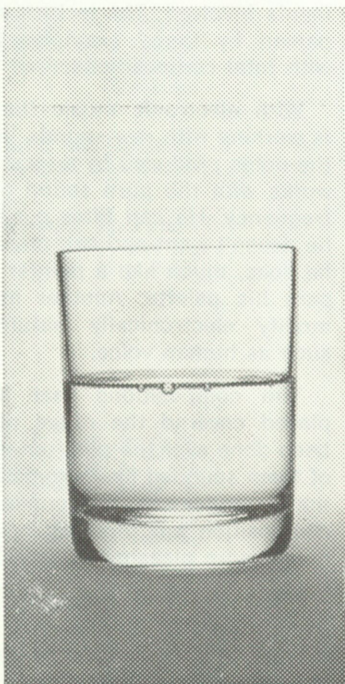
"I A MAN"

CARMICHAEL AUDITORIUM - BROWN

Monday, April 22, 4:30, 6:00, 8:15, 10 P.M.

Advance Sale of Tickets 10 A.M. - 2 P.M.

April 18, 19 and 22 (Expected Sellout
but seats guaranteed if bought in advance)



Is the glass half empty or half full?

If you think it's half empty,
maybe the Peace Corps is not for you.
If you think it's half full,
you've got the first thing we look for
in Peace Corps people.
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20525.

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July 28 at Festival Field, Newport, Rhode Island.

Following a pattern set last year, the festival will open with smaller informal programs on Tuesday and Wednesday. Dancing and story telling will be featured as well as all forms of folk music. It is hoped that many families will take advantage of the Children's Day program July 24, an event which has grown in popularity each year since its inauguration two years ago. Host this year will be Jim Kweskin who created the world's largest (and youngest) Jug Band at last year's program.

The larger evening programs will begin on Thursday and will cover a wide range of American and foreign folk music. Country music, blues ballads, protest, bawdy, sacred, traditional and modern will be blended broadly on the evening programs. Afternoon workshops which will be presented this year, as last, in an informal "country fair" atmosphere will provide the folk fans an opportunity to hear their favorites at close range.

The festival will close Sunday evening with a tribute to the late Woody Guthrie whose songs paved the way for the modern folk revival.

The scope of the Newport Folk Festival will be as broad as folk music, but it will all be unified by one overriding concern — the individual's expression in an increasingly complicated mass society. This has proved to be the basis of the continuing success of the Newport Folk Festival and will prove to be so again this year.

STUDENT STRIKE

On April 26, 1968, thousands of students and teachers on campus around the world will devote portions of the school day to coordinated actions against the war in Vietnam, racial oppression and the draft. These will be a part of ten days of anti-war activity, April 21-30 which will culminate in international actions against the war on April 27.

RISD students for Peace and Freedom are sponsoring the following activities for the day of the Strike:

1. MOVIES - 9-11, room 412

The Troublemakers - film about SDS project in the Newark Ghetto.
Vietnam - How did we get in & how do we get out?
Why Vietnam - U. S. Navy training film.

2. SPEAKERS - 2 p.m. room 412 Poets:

Allen Ginsberg
Lawrence Ferlinghetti
Robert Duncan

3. TEACH-IN - 7:30., at the Refectory - Racism in Providence Speakers:

Anne Sousa, chairman of Providence CORE
Anderson Kurtz - negro student from Brown University.
Ralph Peroda - Deputy Director for Progress for Providence
Dorothy Donnelly - member of Providence Committee for Peace & Freedom.

Strike Day is the opportunity for teachers and students to make a commitment: one day devoted to the problems which are with us every day. One day of international academic unity.

Students for Peace & Freedom

VOTE

Who is your choice for president? What course of military action should the U. S. pursue in Vietnam? What course of action should the U.S. pursue in regards to the bombing of North Vietnam?

In confronting the urban crisis, what should receive highest priority in government spending?

Choice '68, sponsored by Time-Life, is the only opportunity for most U.S. college students, here and abroad, to vote on the above issues.

Students at RISD are urged to take an active part in this poll. The results from the voting at RISD will be published in next weeks' **Blockprint**. Complete national results will be published in Time magazine.

VOTE APRIL 24, MEM HALL FOYER

R

ATTENTION CORRECTION

PAINT AN OPEL CONTEST:

One of the Competing Teams from RISD in the Paint an Opel Contest is

GUARANTEED TO WIN \$300.00

Your group can enter the contest through the SAO:

**Remember . . . One Team from
RISD is Guaranteed to win
\$300.00!**

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SPIDEY LIVES

Okay, all you mad merry Marvel marchers, here's the latest on that costumed cavorter: Spiderman! In the last ish, Spidey saved gorgeous Gwen and her dad from the crushing clutches of the Kingpin; but in doing that, he put puny Peter Parker in the number one doghouse spot. Now, as the web-head broods his way across town, who should he run into but that ravishing redhead with the living locks; Medusa, one of the mysterious inhumans. They have a small spat, but discover that they are both being had by a Mad-Av type with an ad campaign for his hair goo on his mind. Spidey spoils that idea and Medusa goes home and Petey goes back to brooding about Gwen. NEXT: THE VULTURE FLIES AGAIN!

Ken Hartley

BUT NOT IN PROVIDENCE

BIRTHDAY

Birthday — The Association.

Everything That Touches You, Come On In, Barefoot Gentleman, Time for Livin', Hear in Here, Birthday Morning, 5 more.

N 1722, mono; WS 1733, stereo.

Warner Bros. — Seven Arts,
Performance: Refined
Recording: Excellent
Stereo Quality: Excellent

The Association's motto might be "To make a good thing better" because that's just what they seem to be doing in their new album for Warner — *Seven, Birthday*. Although this is not quite as diversified as their last album, *Insight Out*, it is more refined as they come closer to perfecting their tight, multi-track, choir-boy harmony. Never before has a sextet tried to compete with the Mormon Tabernacle Choir as far as depth and harmony are concerned and come away sounding as good as the Association. You have to listen to the LP a few times to fully appreciate all the weaving and over-laying of the sounds.

It's all logical; almost mathematical, point-counterpoint, joyous sounds I've heard in years. No pseudo-delics, reverse tapes or even sitars but it's slick and exciting.

The album cuts include Jo Mapes' *Come On In* a vigorous round with voices coming from all directions, *Hear In Here* a real hard-rock number and the nostalgic *Barefoot Gentleman*. There are also a jazz waltz, a bit of barber-shoppe music and in the title song, *Birthday Morning*, a harmonic hymn to the rising sun. With the Association, everything's a celebration.

Bob Adamcik

ANNOUNCEMENT

There will be a meeting of the Student Faculty Committee on Monday, April 22nd at 4:00 p.m. in the seminar room of Carr House. Items on the agenda include the apathy at RISD, and some items suggested by Dean Reutlinger.

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8 P.M.

R.I. AUDITORIUM

TICKETS 3.00, 4.00, 5.00

Available at Box Office and All Auditorium Outlets

CALENDAR

MONDAY, APRIL 22 —

7:00 p.m. — gym - Basketball -
Ewing's Alumni Group

TUESDAY, APRIL 23 —

12:30 noon — gym - Dance Class
3:00 p.m. — Rms 430-432 - Sound
Workshop

8:00 p.m. — Mem Hall - Museum
Lecture with Edward
Roditi, poet, on "Max
Ernst, Dada and Sur-
realism" Students in-
vited - no charge

9:00 p.m. — Tennis Club - Tennis -
Sign up at SAO

WEDNESDAY, APRIL 24 —

7:30 p.m. — Student Lg. - Newman
Club Meeting

8:00 p.m. — Mem Hall - Lecture by
Harold Tovish, Sculptor

7:30 p.m. — 412 - Student Council
meeting

THURSDAY, APRIL 25 —

12:00 noon — gym - Dance Class

7:30 p.m. — Mem Hall - Films "Wu-
thering Heights" &
"Double Whoopee".

6:00 p.m. — Boys' Club - swimming

FRIDAY, APRIL 26 —

9:00 a.m. — Mem Hall - Registra-
tion of National Council
on Education in Cera-
mic Art

12:30 noon — Refectory - NCECA
Luncheon

2:00 p.m. — Auditorium - Keynote
Speech by Gyorgy
Kepes - Fac. & students
invited

3:00 p.m. — Auditorium - Business
Meeting. NCECA

2-5 p.m. — 412 - Movies - Peace
Group

7-11 p.m. — 412 - Movies - Peace
Group

8:00 p.m. — Mem Hall - NCECA
meeting

SATURDAY, APRIL 27 —

9-12 noon — Mem Hall - Business
mtg. NCECA

12:30 p.m. — Refectory - Luncheon
NCECA

2:15 p.m. — Mem Hall - NCECA
Committee meetings

SUNDAY, APRIL 28 —

7:00 p.m. — Refectory - Catholic
Mass

"Perhaps the most beautiful movie in history."

— Brendan Gill, The New Yorker.



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Written and directed by Bo Widerberg. With Thommy Berggren and Pia Degermark.
Winner, Best Actress, 1967 Cannes Festival. A Bo Widerberg-Europa Film Production.

MON.-FRI. 7:30 & 9:10

SAT. & SUN. 2:30 - 4:10 - 5:50 - 7:30 - 9:10

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—Bosley Crowther, New York Times

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RAQUEL WELCH as Lust

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7:00
AND
9:00

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